



# IACA

INDIGENOUS ART CENTRE ALLIANCE



## NEWS

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#### Cover image:

Bruce Bell of Wik and Kugu Arts with his frilled neck lizard sculpture at Pandanus Gallery, Image: Kerry Trapnell

## About IACA

IACA, the Indigenous Art Centre Alliance, is the peak body that supports and advocates for the community-based Aboriginal and Torres Strait Islander art and cultural centres of Far North Queensland.

IACA works under the guidance and direction of a majority Indigenous Management Committee and is a not-for-profit organisation. There are currently 13 member art centres spread across the islands of the Torres Strait, the Gulf of Carpentaria, Cape York and the tropical rainforest and coastal regions of Far North Queensland.

#### Indigenous Art Centre Alliance members:

Badu Art Centre / Badhulgaw Kuthinaw Mudh - Badu Island  
Bana Yirriji Art and Cultural Centre - Wujal Wujal  
Erub Arts - Darnley Island  
Girringun Aboriginal Art Centre - Cardwell  
Gab Titui Cultural Centre  
HopeVale Arts and Culture Centre  
Lockhart River Art Centre  
Mornington Island Art  
Moa Arts / Ngalmun Lagau Minaral - Mua Island  
Pormpuraaw Art and Culture Centre  
Wei'num Arts - Western Cape York  
Wik and Kugu Art Centre - Aurukun  
Yalanji Arts - Mossman Gorge  
Yarrabah Arts and Cultural Precinct



#### 2016-17 IACA Management Committee:

Phil Rist (President), EO Girringun Aboriginal Corporation  
Vikki Burrows (Treasurer), Manager Bana Yirriji Art and Cultural Centre  
Grace Barnes, Manager Mornington Island Arts Centre  
Solomon Booth, Board Chair Ngalmun Lagau Minaral Art Centre – Moa Arts  
Laurie Nona, Manager Badhulgaw Kuthinaw Mudh - Badu Art Centre  
Diann Lui, Manager Erub Arts  
Abe Muriata, Artist Girringun Aboriginal Art Centre



IACA programs and events receive financial assistance from the Queensland Government through Arts Queensland's Backing Indigenous Arts initiative and from the Federal Government's Ministry for the Arts through the Indigenous Visual Arts Industry Support program.

## Word from the President



Phil Rist. Photo by: Michael Marzik

The 2017 IACA conference held at Buku Larnggay Mulka Art Centre in Yirrkala Arnhem Land, was a life changing experience for those who attended and arguably one of the best IACA has ever held.

IACA members travelled to Arnhem Land to see and learn about Buku Larnggay Mulka Art Centre, and we were soon in awe of its enormous proportions and scale of operations. On arrival, we were warmly welcomed to country by a ceremony that left us all speechless, and we continued to be part of an amazing array of cultural ceremonies all week. We felt very welcome at Yirrkala. The coordinators, Will Stubbs and Edwina Circuit, went out of their way to share the secrets of success of the art centre. It was very evident that keeping culture strong was a key focus for the centre.

We were treated to a number of exceptional speakers who shared invaluable information on the latest in conservation techniques, marketing, developing merchandise and developing a design business.

The conference was an overwhelming success for those who attended.

### Phil Rist

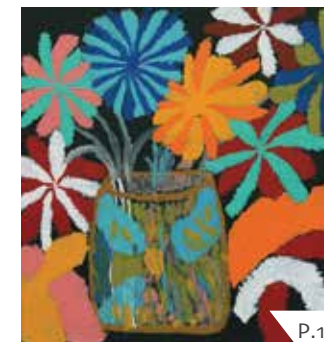
President,  
IACA Management Committee

*Phil Rist is the executive officer of the Girringun Aboriginal Corporation and Deputy Chair of the North Queensland Land Council. Phil is a widely respected Nywaigi Indigenous leader whose skill and determination has played a key role in establishing the Girringun Aboriginal Corporation as one of the most successful Indigenous community-based organisations in Australia.*

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# Gab Titui celebrates 10 year milestone of Indigenous Art Award



Ella Savage from Erub Arts with her 2017 work, Image: George Serras, National Museum of Australia

Since 2008, the Gab Titui Cultural Centre on Thursday Island has held the annual Gab Titui Indigenous Art Award to recognise the unique art practices and talents of Torres Strait Islander and Aboriginal artists.

On June 8, Gab Titui opened its 10th annual exhibition, celebrating some 284 artists and 500 plus entries over the ten year period.

Distinct in its dedication to the communities of the Torres Strait and NPA, the Gab Titui Indigenous Art Award offers a grassroots look at art production in the region, sharing the distinct style of contemporary and traditional art that is so very unique to each community.

From intricate lino cut prints and woodwork, to breathtaking ceramic and ghost net creations, the Award has reflected and recorded the development of art practice in communities over the past ten years. It has presented works by some of the region's most acclaimed artists, shedding light on exciting young and emerging talent, and supported artists as they discover new and inventive ways to tell and retell their stories.

Congratulations to 2017 Gab Titui Indigenous Art Award winner, Nancy Kiwat from Erub, runner-up Maria Ware from Moa, and to each of the artists who have made the Gab Titui Indigenous Art Award such a great success. The Gab Titui Indigenous Art Award is on display until 28 July 2017.



2012 Gab Titui Indigenous Art Award winner, Segar Passi with guest judge, Tom Mosby, and winning work, Native Title: Our Land and Sea Rights, Image: George Serras, National Museum of Australia



George Mosby with guest judge, Tina Baum, and 2009 Best Craft Work, Replica of the Florida, Image: George Serras, National Museum of Australia



Tony Harry with 2009 runner-up artwork, Kobu Rugal, Image: George Serras, National Museum of Australia



Nancy Kiwat with 2016 winning work, Popa Dabad, Image: George Serras, National Museum of Australia



Florence Gutchen (Erub Arts) with 2014 artwork, Larr Neur, Image: George Serras, National Museum of Australia



Ceferino Sabatino with 2011 NMA History Through Art Award winning work, Kos and Abob, Image: George Serras, National Museum of Australia



Yessie Mosby with 2009 artwork, Ngau Buai, Image: George Serras, National Museum of Australia



Nancy Kiwat with her winning work 2017, Image: George Serras, National Museum of Australia



Runner up 2017 Maria Ware with TSRA CEO Wayne SeeKee, Image: George Serras, National Museum of Australia



George Nona with 2009 winning work, Torres Strait Spiritual Headdress, Image: George Serras, National Museum of Australia





Alair Pambegan, Flying Fox installation at Firstdraft Gallery, Image: Zan Wembley, Courtesy Firstdraft

## Wik and Kugu camp dog carvings popular in Palm Cove



Garry Namponan at the Wik and Kugu exhibition at Pandanus Gallery, Image: Kerry Trapnell

The Wik and Kugu Art Centre recently held the highly successful Aurukun Camp Dogs and Exotic Birds exhibition at Pandanus Gallery, Palm Cove. The exhibition included the infamous Aurukun Camp Dogs as well as birds and an assortment of animal totems carved by Wik and Kugu artists. The works are carved from milkwood and painted in acrylic. The camp dogs, while depicted as cheeky and sometimes fierce, are a very important ancestral force of extraordinary potency. The Aurukun community lies in dingo country, crisscrossed by variegated dog dreaming tracks and songlines.

Earlier this year, Wik and Kugu artist Alair Pambegan held a solo exhibition at First Draft Gallery in Woolloomooloo with works including a Flying Fox installation and paintings. Alair's work is inspired by his late father, renowned artist and senior lore man Arthur Koo'ekka Pambegan Jnr.

Opposite page: Alair Pambegan, Flying Fox installation at Firstdraft Gallery, Image: Zan Wembley, Courtesy Firstdraft





# Erub and Giringun feature in rare ceramic survey exhibition



Emily Murray - Bagu III, Image: Sabbia Gallery



Giringun works at Clay Stories, Image: IACA



Giringun works at Clay Stories, Image: IACA



Erub and Giringun works at Clay Stories, Image: IACA



Emily Murray - Bunyadinyu Bagu, Image: Sabbia Gallery



Ella rose Savage - Zeuber 1 2015, Image: Sabbia Gallery

Clay Stories is a significant survey exhibition of contemporary Indigenous ceramic works, curated and launched at the Sabbia Gallery in Sydney in March 2017. Clay Stories will tour throughout 2017 and includes works from many Indigenous groups across the country including Far North Queensland art centres, Erub Arts and Giringun Aboriginal Art Centre. It offers a rare chance to view the large variety of clay pieces that are made across Australia from diverse groups of Indigenous artists.

The exhibition presents pieces that are both sculptural and vessel-based, with each body of work representative of the artists' connection to country and used as a strong medium for storytelling. The exhibition has been carefully curated to highlight each art centres' strengths. The exhibition has a full colour catalogue that further describes each of the artists' community and practice. To find out where Clay Stories is touring visit [www.claystories.com.au](http://www.claystories.com.au).



Sabbia Gallery - Jimmy Kenny Thaiday - Seuriseuri 2015 Image: Sabbia Gallery



Ellarose Savage - Wes Wes 2 & Wes Wes, Image: Sabbia Gallery



# Erub at the centre of an Australia – Singapore cultural exchange



Erub artists with Ghost net sculptures, Image: Lynnette Griffiths

Opened by Prime Minister Malcolm Turnbull and Singapore Prime Minister Lee Hsien, the latest exhibition by Erub Arts, Au Karem ira Lamar Lu (Ghost Nets of the Ocean), is being showcased at the Asian Civilizations Museum in Singapore. Both Prime Ministers affirmed the important role of cultural exchanges in strengthening people-to-people ties between Australia and Singapore.

The showcase was a partnership between the Asian Civilisations Museum, the Australian High Commission Singapore and the ReDot Fine Art gallery. The exhibition is made up of a suspended installation featuring animal species commonly found in the Torres Strait. All pieces have used reclaimed fishing net, or ghost net. The themes of biodiversity and environmental preservation bring together the work of the Erub Artists and non-Indigenous collaborating artists Marion Gaemers and Lynnette Griffiths.

The showcase will also host a series of education programs to highlight the need for further education and awareness globally around ocean debris and the damage it causes. Accompanying the exhibition is the Tiny Turtles Project, which is an outdoor installation of around 800 tiny turtles made by school children each week on Erub, Thursday Island and in Singapore. Each turtle is labelled with the name of the child who created it.

Erub Arts would like to thank our major funding partner, the Australian Government, Department of Communications and the Arts, and many other supporters including, Queensland Arts Showcase Program, Torres Strait Regional Authority, Australia Singapore Arts Group, James Cook University - Singapore, National Museum Australia, QANTAS, SeaSwift, the Australian High Commission, ReDot Fine Art Gallery and the Asian Civilisations Museum for making this exhibition possible.



Life size Ghost Net Turtle by Erub Arts, Image: Lynnette Griffiths



PM Turnbull and PM Hsien with the Little Turtle Project, Image: Asian Civilisations Museum



Au Karem ira Lamar Lu exhibition at the Asian Civilization Museum Singapore, Image: Lynnette Griffiths



Erub artists collecting Ghost Nets near Erub, Image: Lynnette Griffiths



# Badu Art Centre shines in Canberra



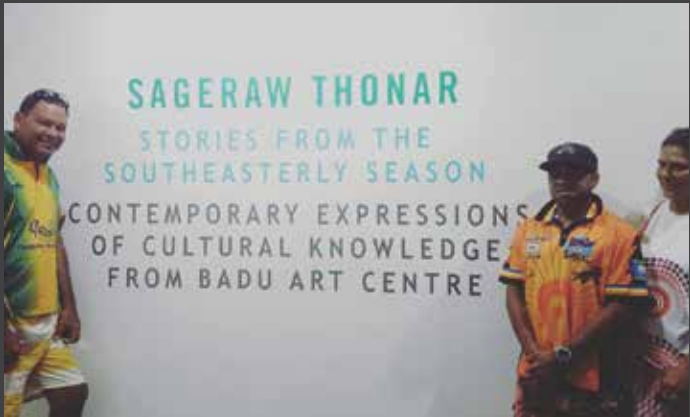
Joseph Au, Aypulumay, 2016, Image Jon Linkins. Courtesy KickArts and Badu Art Centre

The popular exhibition from Badu Art Centre and Kickarts Contemporary Art, Sageraw Thonar – Stories from the Southeasterly Season: Contemporary Expressions of Cultural Knowledge, has toured to Parliament House, Canberra. The exhibition runs until 30 July and has been very well received.

The exhibition sees artists from Badu Art Centre in the Torres Strait examine cultural traditions and knowledge through large-scale linocut prints. Featuring the work of Joseph Au, Aiona Tala Gaidan, Edmund Laza, Laurie Nona, Matilda Malujewel Nona, Michael Nona and Alick Tipoti, the works in the exhibition visually respond to the season of Sageraw Thonar in which the southeast winds blow. Animal totems, island flora, and environmental and cultural issues are discussed in the works, revealing the artists' most important stories. These stories present a dynamic depiction of the living culture that exists on Badu Island.

Concurrently in Canberra, Laurie Nona of Badu Art Centre is one of 30 Indigenous artists to be featured in Defying Empire: 3rd National Indigenous Art Triennial. Held at the National Gallery of Australia, this exhibition commemorates the 50th anniversary of the 1967 referendum that recognised Aboriginal and Torres Strait

Islander people as Australians for the first time. It explores the ongoing resilience of Australia's Indigenous people since first contact, through to the historical fight for recognition and ongoing activism in the present day. The exhibition runs through to the 10 September 2017.



Artists at Sageraw Thonar – Stories from the Southeasterly Season, Parliament House, Image: Badu Art Centre



Laurie Nona, Badhu Harbourka 2016. Courtesy of the artist and KickArts Contemporary Arts. Photo: Jon Linkins.



Sageraw Thonar, Parliament House, Image: DSP/Auspic



# Lockhart River support inaugural charity auction

In May, the Lockhart River Arts Centre was very proud to support an inaugural gala dinner auction to raise money for the Puuya Foundation, a local not-for-profit community organisation based in Lockhart River.

The Puuya Foundation provides critical support to the Lockhart River community through capacity building initiatives, including early years learning and parenting. The Foundation relies on external funding for its operation.

Twenty-eight Lockhart River artworks were the

key draw card for the dinner auction which was held in Brisbane. The event was led by Paul Simshauser, Natakka Alberts and Lockhart River Aboriginal Shire Council, Mayor Wayne Butcher, in partnership with the Lockhart River Art Centre. The first quarter of the year has been a busy one for the Lockhart River Art Centre. In April, it launched an exhibition, Cape Country, at Art Mob Aboriginal Fine Art, Hobart. The exhibition was well received, with Silas Hobson representing the Centre and speaking at the opening.

At Kick Arts Contemporary Arts in Cairns, Susie Pascoe, a senior Kukuya'au woman and painter at Lockhart River, was the feature artist on the IACA Member Profile Wall. Susie's work focuses on the landscape surrounding Lockhart River, documenting the natural elements of this region. Her work is featured in several national collections including the National Gallery of Victoria, and the University of Queensland.

Lockhart River artists have also participated in etching workshops with facilitator Dian Darmansjah from Firebox Studio, Brisbane.



Sue Pascoe, Untitled, 2009. Image: KickArts Contemporary Arts



Fiona Omeenyo Snaper Fishing 2017, Image: Art Mob



Dian Darmansjah etching workshop, Image: Lockhart River Art Centre



Dian Darmansjah etching workshop, Image: Lockhart River Art Centre



Evelyn Omeenyo Feather Flowers 2016, Image: Art Mob



Irene Namok Going Through The Rain on a Rainy Night 2017, Image: Art Mob



# Moa Arts fine-tune their weaving and printing skills

Moa Arts have spent the past four months fine-tuning their printing skills and weaving techniques, with outstanding results.

Artists participated in a workshop with Dian Darmansjah from Fire Box Print Studio, which focused on developing the use of colour, a trademark of Moa artworks. Marie Ware, one of Moa Arts most prestigious weavers, also

held a workshop to share her weaving skills. This workshop focused on basket making, incorporating raffia and coloured fibres with a coil technique. These baskets have proved to be popular for Moa Arts in recent years.

Participation in these workshops has resulted in some great new works being produced by Moa artists.



Maria ware demonstrating weaving techniques to Gertie Tomsana. Image: Moa Arts



George Gabey lino cutting. Image: Moa Arts



David Bosun applying his first colour during print workshop. Image: Moa Arts



David Bosun, printing workshop. Image: Moa Arts



# Girringun and South Australia Museum meld the contemporary with the traditional



Abe Muriata, Mrs Ninney Murray, Debra Murray and Claude Beeron at the South Australia Museum entrance with large timber bagu by Judy Henry. Image: Girringun Aboriginal Art Centre

A new exhibition that melds together both contemporary and traditional objects, Manggan – gather, gathers, gathering, opened recently at the South Australia Museum in Adelaide. This museum has one of the largest institutional collections in Australia of traditional objects from the Ingham, Tully and Rockingham Bay areas.

Dr Valerie Boll, a research fellow at the South Australian Museum, led negotiations with the Museum and travelled with Claude Beeron, Abe Muriata and Debra Murray in August to facilitate access to the traditional material. It is the first time the material has come out of collection storage in recent times.

“It was wonderful teamwork between the Girringun Aboriginal Art Centre and the South Australia Museum, and it is a fantastic opportunity for the public to see rainforest work in a southern state,” Dr Boll said.

The objects borrowed for the exhibition were collected in the late 1800s. The beautiful old objects were augmented by contemporary works by artists working with the Girringun Aboriginal Art Centre. Bicornual baskets by Abe Muriata, eel traps and baskets by Mrs Ninney Murray, two documentaries directed by Debra Murray, and ceramics and weavings were all featured in what amounted to an exceptional gathering of mediums, ideas and forms.

“Not only do we have to take care of the collections at the museum but we need to think about who decides what should be happening with them. We need to better engage with communities so that they have a say too and we are grateful to Girringun for being a generous partner in developing this exhibition.” Dr Boll said.



Various Bagu, Image: South Australian Museum



Bagu at Entrance, Image: South Australian Museum

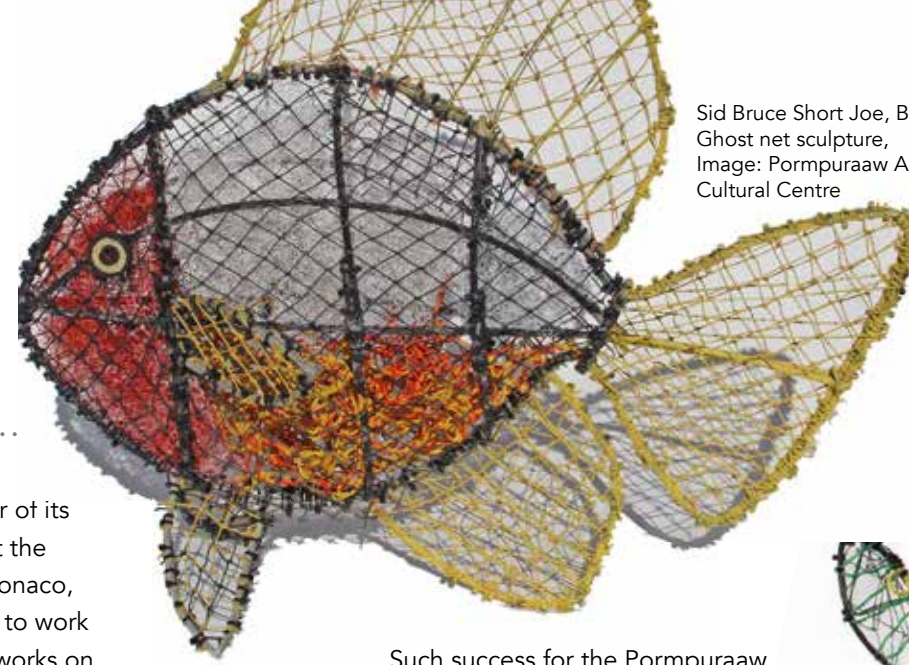


# Pormpuraaw in Paris, and their quest to support a community of art

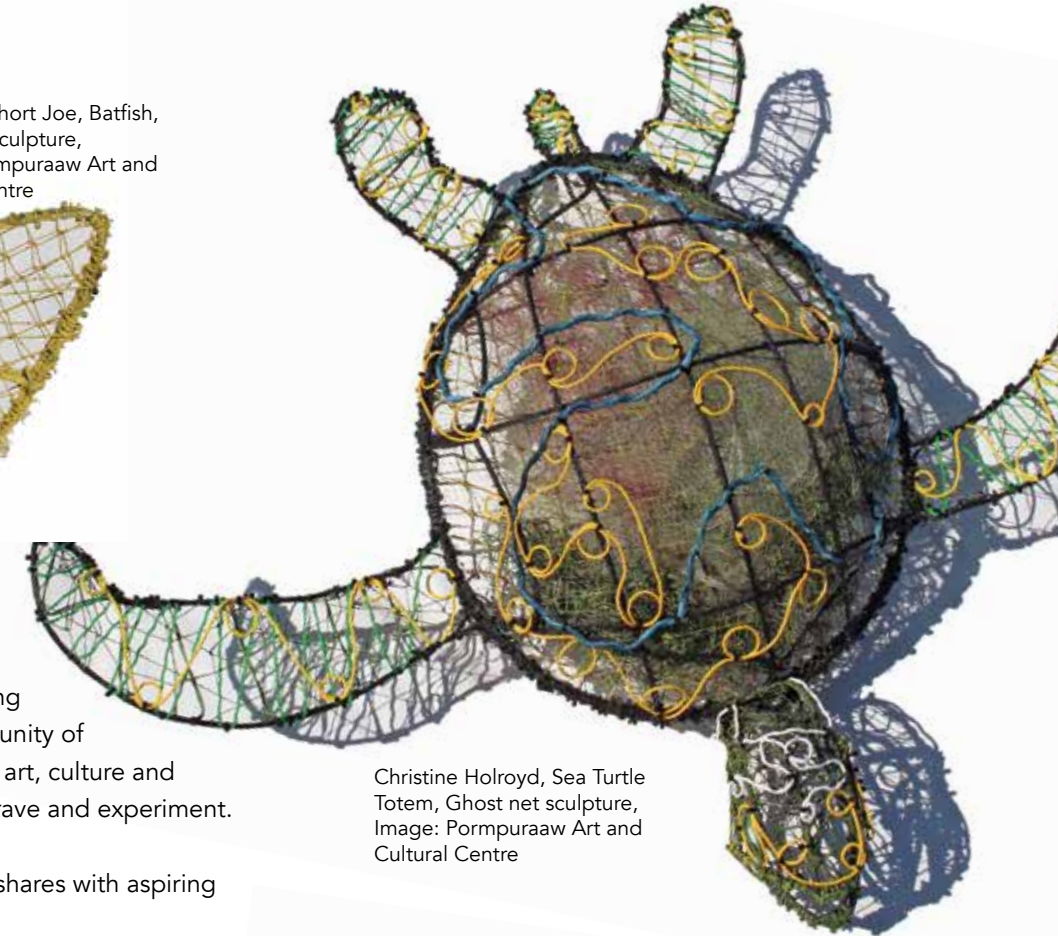


Steven Kepper, Ghost Net Octopus, Coral Core of Life, Paris Aquarium, Image: Pormpuraaw Art and Cultural Centre

Following the success last year of its exhibition Ghost Net Works at the Oceanographic Museum in Monaco, Pormpuraaw has been invited to work with the Paris Aquarium. The works on display in Paris are part of the Coral Core of Life exhibition, which will run from 31 March to 5 August 2017. The exhibition has received acclaim for both the artworks and the environmental message it conveys, celebrating the beauty and diversity of coral across the world. The exhibition is made up of 30 sea life sculptures crafted out of discarded fishing nets, or ghost nets, that float around the sea and cause damage to sea life and the seabed. Pormpuraaw have focused many of their works on threatened species such as the sawfish, which have been getting trapped in fishing nets for decades.



Sid Bruce Short Joe, Batfish, Ghost net sculpture, Image: Pormpuraaw Art and Cultural Centre



Christine Holroyd, Sea Turtle Totem, Ghost net sculpture, Image: Pormpuraaw Art and Cultural Centre

Such success for the Pormpuraaw Art Centre is a reflection of its ongoing quest to create and endorse a community of art - a place for members to develop art, culture and community, and a safe place to be brave and experiment.

Some of the messages Pormpuraaw shares with aspiring artists include:

- That regardless of cultural background, becoming a successful artist takes great patience and self motivation.
- Artists will need to make many works before they can possibly produce a great work of art.
- Being an artist is a chosen lifestyle of self-discipline and a quest for individuality.
- Strong individuality is an expression of strong cultural identity. An artist develops his or her work, and personality at the same time.
- Mentoring, training and encouraging artists is a unique challenge. Art is created by individuals expressing ideas and feelings based on their life experiences.
- It is affirming for artists when their work is critiqued and/or purchased, because it shows that what they are communicating and how they have expressed their ideas, is being appreciated by others.

Further, Pormpuraaw believes that collectors buying art are often unaware of the processes used in creating art. A favourite collector is one who purchases an artwork because they feel, experience or are inspired by the work and respond personally to its form and content. Buying Aboriginal art is acquiring a piece of cultural identity. Pormpuraaw people have no word for art in their language. Country, language, culture and art are identified together as one entity. Pormpuraaw's artists believe that, 'Art made on country is part of that country'. When it goes to another place, part of their country is leaving too and in a way, the work of art is 'going walk about'. Some important messages we can all share for aspiring artists.



Kim Norman, Prawn, Ghost net sculpture, Image: Pormpuraaw Art and Cultural Centre



Coral Core of Life, Paris Aquarium, Image: Pormpuraaw Art and Cultural Centre



# MIArt artist Dolly Loogatha a highlight in Colours of Queensland



Dolly Loogatha, Thundi 2015, Synthetic Polymer on Linen, Image: MIArt

Dolly Loogatha of MIArt was one of 179 artists chosen to be part of the Colours of Queensland exhibition, an annual Queensland Regional Art Award organised by Flying Arts. The exhibition was launched in April at the Judith Wright Centre for Contemporary Arts in Fortitude Valley, Brisbane.

The Colours of Queensland exhibition supports and promotes artwork from Queensland’s most remote art

centres. This year, artists were asked to consider how colour is a key aspect of their work and Dolly’s signature use of colour made her work, Thundi, a standout in the exhibition. Dolly was also one of 35 artists selected to make up the touring exhibition. Her work will tour Queensland with Flying Arts during 2017.

# Yarrabah artworks to feature at the Cairns Festival

The Yarrabah Arts and Cultural Precinct have been invited to work with the Cairns Regional Council to be part of this year’s Cairns Festival Projection Program. AGB Events, who manage the Projection Program, saw huge potential in the bold shapes and colours used in the mosaic works in the Shield Street Heart project. They invited Yarrabah Arts knowing that these would translate with great effect into a large-scale projection for the Cairns Festival. Inclusion in the Projection Program will put a spotlight on the unique and innovative artworks coming from the Yarrabah Art Centre. It’s a great opportunity for artists Edna Abryn ,Valmai Pollard and Philomena Yeatman to share their work with the broader cultural and tourist community.

The Yarrabah Arts and Cultural Precinct have also recently featured in a weaving exhibition at Tanks Visitor Centre. Philomena Yeatman ran a basket-weaving workshop in partnership with Saltwater Basketry Group, and there was also a joint friendship basketry workshop.

In other news, the Yarrabah Arts and Cultural Precinct hosted an open day and festival on Saturday 24th June. The free family friendly day showcased Yarrabah’s culture through a visual arts and craft exhibition, food, dance, fashion, storytelling and music to great success.



Weaving demonstration at Tanks Visitor Centre, Image: Yarrabah Arts and Cultural Precinct



Yarrabah Weaving at Tanks Visitor Centre, Image: Yarrabah Arts and Cultural Precinct



Yarrabah Ceramics at Tanks Visitor Centre, Image: Yarrabah Arts and Cultural Precinct



# Extraordinary IACA Conference facilitates a deep cultural exchange

Yolngu Country, Image: IACA

In May, artists, managers and arts workers from the Indigenous Art Centre Alliance (IACA) travelled to Arnhem Land for an extraordinary IACA conference.

The three-day conference was focussed around cross-cultural sharing and the learning's from Buku-Larrnggay Mulka, the highly successful art centre located in Yirrkala. The line-up of some unique speakers, complimented by food prepared by the local Yolgnu women, set the scene for what resulted in an extraordinary learning experience.

On arrival, attendees were warmly invited to join a special funeral ceremony. The ceremony was performed over several days to see the departed spirit off into the next world. Attendees were honoured to respectfully witness the event, signifying to them they were on Aboriginal land and that they had been swiftly immersed into that world.

Arriving at Buku-Larrnggay Mulka Art Centre, attendees were greeted by a beautiful Welcome to Country. Among faces painted with white ochre, attendees were lead through the galleries and into the museum to the sound of clap sticks, Yidarki and ceremonial singing. They then received a special ceremony before viewing and hearing the history of the infamous Yirrkala Church panels.

While exploring Buku Larrnggay Mulka Art Centre and its 7,000 works, attendees were directed by Buku Art workers onto a bus to head out on country to cut and prepare bark for paintings. This inspiring experience was then followed by more ceremonial dancing on the beach at Yirrkala.

Back at the Art Centre, the conference program began with a number of inspiring presentations delivered over

the three-day period on the operations and cultural practices that guide the success of Buku Larrnggay Mulka. The presentations covered topics such as how art centres can focus on building a cultural design business, developing products, using social media to market an art centre, online sales and looking at conservation practices to keep culture strong. Attendees also met with Dhimurr Rangers for an inspiring presentation on caring for country, and how art and country merge.

IACA members then gave presentations on the news and agenda's of their individual art centres in Far North Queensland, revealing the many exciting new projects ahead and providing an important cultural exchange.

An overwhelming success, the attendees headed home with new friendships, renewed enthusiasm and inspiration, and the memories of a meaningful time with the Yolngu from Yirrkala.



IACA members group photo at Yirrkala conference, Image: IACA



Ski Beach, Yolngu Country, Image: IACA



Di Lui Erub Arts collecting ghost net, Nhulunbuy. Image: IACA



Bark collection and preparation, Image: IACA



Bark collection and preparation, Image: IACA



Heading out to collect Bark, Image: Erub Arts



Heading out to collect Bark, Image: Erub Arts



Buku-Larrnggay Mulka artworks, Image: IACA



Buku-Larrnggay Mulka artworks, Image: IACA



# Wujal Wujal focus on new skills and producing culturally developed works



New Silk Collection, Image: Bana Yirriji Art and Cultural Centre



Silk workshop with Lynelle Flinders, Image: Bana Yirriji Art and Cultural Centre



New etching works, Image: Bana Yirriji Art and Cultural Centre

The Bana Yirriji Art and Cultural Centre have proudly created “Silk Collection” – the result of a collaboration of artists producing silk scarves that illustrate their stories from the reef and rainforests of Far North Queensland. Textile artist Lynelle Flinders worked with the artists to produce the silks which have been hand dyed, batiked and hand printed, resulting in an explosion of colour and movement. The Bana Yirriji Art and Cultural Centre is focusing on long-term portfolio development workshops which are set to continue for a further six months.

The artists are five months into colour workshops and mentoring with Simon Taylor. Jewellery artist Bev Dunkley has also held a native seed workshop at the culture centre and the artists have made over 200 pieces of jewellery for the art fair market. Print techniques trainer Hannah Parker is assisting with etching skills and art production for the busy dry season. Along with the workshops, there has also been plenty of staff development and capacity building at the cultural centre with Junibel Doughboy completing her Certificate III in Business. As part of Bana Yirriji Art and cultural centre’s succession planning, Junibel Doughboy is now a trainee Arts Centre Manager.



Junibel Doughboy. Image: Banna Yirriji Art and Cultural Centre

Erub artists with ghost net turtle work for Au Karem ira Lamar Lu exhibition at the Asian Civilization Museum Singapore,

Image: Lynnette Griffiths





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## Donate Now

IACA is a small organisation that punches above its weight to support culturally strong best practice Indigenous art enterprises.

To make a big difference to Australia's most remote Indigenous artists, you can easily donate via our DONATE NOW button on the IACA website [www.iaca.com.au](http://www.iaca.com.au) or [manager@iaca.com.au](mailto:manager@iaca.com.au)

Donations are tax deductible

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